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New Publications.

LIFE AND LETTERS OF BAYARD TAYLOR.

In the preface of this work (Houghton, Mifflin & Co.) the editors express regret that much of the correspondence of Mr. Taylor, which might have been of value to them, was, from one cause or another, not accessible to them. Without disrespect to Marie Hansen-Taylor and Horace Scudder, who, on the whole, have done their task well, we must say that the regret will hardly be shared by the general reader. In the two good-sized volumes before us, we feel that too much space is given already to the accomplished gentleman in whose honor they are produced.

Bayard Taylor was one who charmed his contemporaries more by his geniality, intellectual versatility, and robust manhood than he is likely to charm future generations by his literary remains. His prose writings are marked by a correct and animated style, often fine imagination and very graphic portrayals of scenery. As "a traveller" we have always considered him absurdly overrated. We have never heard that, with all the ground he traversed, he contributed so much as a single important discovery to geographical science. In matters of topography he is careless, and no less so in his dates, which seldom show when he was at a particular place. Humboldt is said to have remarked of him that "probably no other man had travelled so far and seen so little." We do not vouch for the truth of the story; but it seems likely enough that a scientific explorer like the author of "Kosmos" should have but little respect for the callow observations and opinions of the youthful American who was hardly out of his teens when he delighted his countrymen with the account of his travels in Europe.

It was as a poet that Bayard Taylor himself would have wished to have been judged by posterity. Remembering the never-failing melody, the delicate fancies and the graphic powers of his muse, it may be admitted that his claims to that distinction are not slight. But—excepting possibly his admirable translation of "Faust"—can his most enthusiastic admirer point to any production of his which will leave a mark in the poetic literature of the century? The truth is, that Mr. Taylor was too practical a man, too much a man of the world, to be all that is conveyed in the word poet. His letters show this. He is ever at the point of devoting himself without reserve to the muse, but never doing it, because he seems to have been always waiting for the attainment of a degree of pecuniary independence which, unfortunately, never came to him. The true poet thinks first of his art and permits no worldly consideration to stand in the way of its development. That this was not so with Bayard Taylor, we do not say to his disparagement. With his restless career as traveler, journalist, lecturer and diplomatist, it could hardly have been otherwise.

ST. NICHOLAS AND THE CENTURY.

BABY WORLD—Stories, Rhymes, and Pictures for Little Folks—issued by the Century Company, is a most attractive compilation from St. Nicholas, by the editor, Mary Mapes Dodge, of some of its best things for years past; and what more need be said? What publishers but those of St. Nicholas could afford to stuff between the covers of a single volume such admirable pictures and such letter-press, and sell it all for a few dollars? The wood-engraving in the book alone represents an outlay of thousands. Lucky boy or girl, say we, who finds "Baby World" in a Christmas stocking.

Having said so much of a mere compilation from St. Nicholas, what remains for the two handsome volumes before us, which make up the entire issues of a year of this charming publication? The scope of these volumes is vastly larger than that of mere Babyland. Sometimes, indeed, we fancy that the contents must be somewhat above the understanding of the average boy or girl reader. Yet, it cannot be without design that St. Nicholas is fascinating to the adult as well as to the child. The writer of this would not have it different from what it is. He confesses to a love for children's books—for St. Nicholas especially: each month with joy he awaits "its coming, and looks brighter when it comes."

The two bound volumes of The Century for the year 1883-84 are in themselves a compact little library. What various fields are traversed in their pages in art, literature and science! Beginning with Julian Hawthorne's paper on Edward Kemeys, the sculptor of American wild animals, we have Mrs. Van Rensselaer's "Recent Architecture in America," "George Fuller," and "An American Artist in England" (Winslow Homer), by the same clever critic; Henry Bacon's "Rosa Bonheur," "The Metopes of the Parthenon," and "The Frieze of the Parthenon," by the youthful American, Professor Waldstein, of Cambridge (England); "Gustave Courbet," by T. M. Coan, and "Log of an Ocean Studio," by Clarence C. Buel, associate editor of the magazine. These art topics are all well treated, and are generously illustrated. Other notable articles of the year were "The New Astronomy," by S. P. Langley; "Husbandry in Colony Times," by Edward Eggleston; "Notes on the Exile of Dante," and "The Portraits of Dante," by Sarah Freeman Clarke; "The Capture of Jefferson Davis," by (his private secretary) Burton N. Harrison; "The Forty Immortals," Edmund C. Stedman's critical estimate of Keats, and W. H. Ward on the poet Sydney Lanier. These titles afford but a glance at the rich contents of the two volumes, and say nothing of the hundreds of admirably executed wood-engravings, after the works of the best artists, old and new. In poetry the contributions of the year were unusually strong, including verses by Emma Lazarus, Richard Watson Gilder (the editor), Sydney Lanier, Henry Gillman, George Parsons Lathrop, Frances H. Burnett, Charles De Kay and Rose Hawthorne. The Century was never so strong as to-day, or so well deserved success.

AN ILLUSTRATED "INGOLDSBY LEGEND."

"THE LAY OF ST. ALOYS, A LEGEND OF BLOIS." This is one of the wondrous "Ingoldsby Legends," and the reader who knows it and the reader who does not are equally sure to be charmed with the clever setting it receives in the volume before us, published by Eyre & Spottiswoode, of London, and imported by E. & J. B. Young & Co., of New York. The volume, which is of folio size, handsomely printed on heavy paper, consists of the Rev. Mr. Barham's witty ballad, reproduced in fac-simile, in colored text and illustration, from the pen and brush of Ernest M. Jessop. A cleverer parody on the old illuminated missal it would be hard to imagine. To our mind, there is more real humor in one page of Mr. Jessop's clever fooling than in the whole volume of the Egyptian nonsense book, "He, She, It," which has lately set all Germany in convulsions of laughter. The lines of some of the initial letters are strikingly bold and original, and the pictorial embellishments, in the style of the miniatures which stud old church missals, are full of fun, without a single coarse suggestion. For those who do not know the story of St. Aloys, we may briefly recount it: The good bishop dies, and is buried in the cathedral. At dead of night an infidel Jew, who, concealed, has watched the obsequies, raises the lid of the coffin and tries to steal the good man's ring. But, wonderful to relate, the bishop awakes, seizes him, and holds him tightly in his grip until, at dawn, the monks come down to matins and witness the miracle. The good man then relapses into his death sleep; the

infidel is converted, becomes a monk, goes to Rome, does penance, and eventually

"He got up one fine morning before break of day,
Put the Pyx in his pocket, and then ran away."

JUVENILE BOOKS.

"UNDER MOTHER'S WING" is the title of a collection of rhymes and stories for children (published by E. & J. B. Young & Co.) which will certainly delight the little ones. So, too, will the numerous pictures of the book; they are nearly all cleverly drawn, although, we must add, very poorly colored. They have, by the way, a decidedly Teutonic look, which, together with the name of the artist, J. Kleinmichel, points strongly to the probability that the originals were German. However this may be, there can be no doubt about the excellence of the English letter-press. According to the title-page, the book is "edited by Julian Hawthorne." It would not surprise us to learn that he had written much of it himself; for it abounds in dry humor, quite in his vein. Sometimes—as in the following instance—the humor will be more readily appreciated by grown folks than little ones: A little girl shows her grown sister her wooden horse, the head of which has just been broken off. The big girl cries bitterly—or pretends to so. "Don't cry so," the little one said; "pray, don't cry so." "And oh, sister," said the brother, "it would have been far worse if he had lost his tail, too. Besides, perhaps he does not mind much; it is not as if he were alive." "Ah, yes," sobbed the tall girl; "but when you are as old as I am you will know that it is a terrible thing to lose your head, even if it is only wooden."

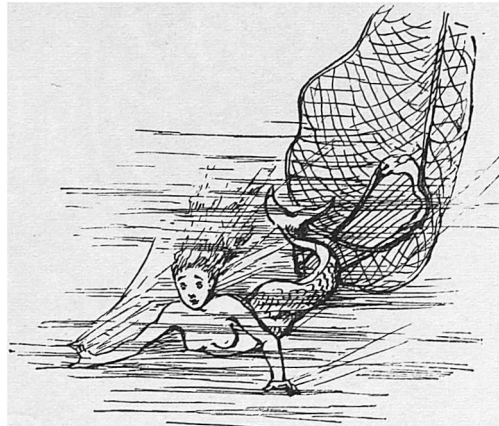


THE OLD-FASHIONED FAIRY BOOK, by Mrs. Burton Harrison (Charles Scribner's Sons), is certainly the most delightful publication of the kind we have seen since the beloved volume by the Countess d'Aulnoy, in the days of our childhood. The illustrations, by Miss Rosina Emmet, are somewhat too slight, we should think, to please the fastidious tastes of the little ones; but, perhaps, the present writer was spoilt by those wonderful pictures in the edition of the Countess d'Aulnoy's book which it was his proud privilege to possess; and it is hard for him to believe that there will ever again be portrayed such a delightful "Prince

Charmant," or such a comical "Yellow Dwarf." Some of Miss Emmet's princes and princesses are also very good; others of them, we fancy, would have been better if more time had been spent upon them. The "Princess Eglantine" we are delighted to recognize as a modification, in miniature, of the graceful "Hilda," to whom a full page is given in this number of The Art Ama-



teur. Through the courtesy of the publishers we reproduce herewith some of Miss Emmet's illustrations. We are much inclined to linger over our notice of this bright, "fat little book" of Mrs. Harrison—the term "fat little book" is her own, and is lovingly applied by her to the volume, out of which, as a child, she acquired her own fairy lore, and from affectionate association, we suspect that she must have induced Charles Scribner's Sons to



make this book, too, fat and little, so as to resemble it. We were about to say that we are inclined to linger over it, because—come, let us be brave and confess it—because we have found it entertaining enough to read through from cover to cover, every line of it; and if there are any readers of The Art Amateur, young or old, who are unable to do as much—well, we are very sorry for them.

THE STORY OF THE PERSIAN WAR FROM HERODOTUS, by the Rev. Professor Church, of University College, London, published by Dodd, Mead & Co., is capably written for boys, and doubtless may be read with profit by the average adult. The illustrations are outlines taken from antique sculptures and vases, and colored in flat tints in the fashion, the author says, of "a certain small class of Greek pottery, examples of which may be seen in the British Museum."

ROMAN LIFE IN THE DAYS OF CICERO is an equally interesting volume of the same series by the same author. The

illustrations, which are all of sculpture, show an attempt to reproduce by two printings—one in color—the appearance of the originals. The attempt was a mistake, and the result is a failure.

CHATEAUBRIAND'S "ATALA."

ATALA, the American romance of Chateaubriand, receives a splendid setting at the hands of Cassell & Co., who issue it, in handsome quarto, as a Christmas book, with illustrations by Gustave Doré, and a pleasing introduction by Mr. E. J. Harding, of New York. That three translations of this touching story have been published in this country ought to speak well for its popularity, but it is not much less than a century ago since "Atala" first appeared here and had its vogue, and we doubt whether the present generation knows even as much about the book as did Chateaubriand about the American Indians—and that was not a great deal; for although he tells us that the story was written in the desert beneath the huts of the savage, it might almost as well have been written on the banks of the Ganges so far as national color is concerned. "Atala," we may remind the reader, was the daughter of a white man and a Christianized Indian. She takes an oath of virginity, and, subsequently falling in love with Chaetas, a young Indian, poisons herself for fear she may break her vow. Doré's spirited but theatrical pencil lends itself easily to the poetic unreality of Chateaubriand's romance, which, viewed as a love-story, pure and simple, is very charming, and we doubt not will be read with fresh delight by many a generation to come.

LITERARY NOTES.

THREE VISITS TO AMERICA, by Emily Faithfull, published by the Fowler & Wells Co., will be cordially welcomed by the hosts of friends this accomplished lady has made during those visits. Unlike too many foreigners who visit our shores, she came with a positive and rational purpose. Her philanthropic labors for the advancement of her sex in her own country have won her more than a national reputation. Her researches and inquiries in America have always been with the same benevolent end in view. Much curious information is given in this book in regard to the position of woman on this continent, and much of it will be new to most of our readers. Our only disappointment in perusing Miss Faithfull's agreeably written, but somewhat discursive, account of her travels in America is, that too little space is devoted to the art work of women. The author's English account of Mormondon, seen through very rose-colored glasses, is amusingly in contrast with the recent American account by Miss Kate Field, who seems to have found Utah a very sink of iniquity; but travellers do not always see below the surface of things. An American traveller in Russia has made a paradise of Siberia.

JAMES PARTON'S CAPTAINS OF INDUSTRY, OR MEN OF BUSINESS WHO DID SOMETHING BESIDES MAKING MONEY, is issued by Dodd, Mead & Co. It is always a pleasure to come upon a page of Mr. Parton's lucid and vigorous English, and it is particularly gratifying to have these sketches rescued from the pages of the "story paper" in which most of them originally appeared, and preserved in suitable book form. As the notices are chiefly of Americans, it would not have been amiss to have included Judah Touro, the honored Hebrew millionaire of Newport, whose name is still retained in streets of that old town, and whose reputation in the South, as a benevolent, public-spirited citizen, was scarcely second to that of Sir Moses Montefiore in Europe to-day.

THE NEW YORK OBSERVER POCKET CALENDAR for 1885 is charmingly illustrated in colors, coming from the press of Marcus Ward & Co.

THE BOOK BUYER, for Christmas, is the most attractive number yet issued of Charles Scribner's Sons' excellent little publication. The frontispiece is an engraving of Ernest Hebert's "Madonna de la Deliverance," cut by Kneill with much skill. The body of the number is made up of illustrated reviews of the best books of the season, the notices being signed by leading American critics of the day. At fifty cents a year The Book-Buyer is such a marvel of cheapness that every book-reader should subscribe for it.

CASSELL & CO.'S ILLUSTRATED CATALOGUE of Fine Art and Juvenile publications suitable for the holidays is just out. So far as pictures go, it is nearly as interesting as any of the high-priced magazines.

STORIES IN RHYME FOR HOLIDAY TIME, by E. J. Wheeler, with pen-drawings in facsimile by Walter Satterlee, published by Funk & Wagnalls, have a pleasant ring, and not a little humor. It cannot be said of the illustrations that they are strikingly good, but they, undoubtedly, add to the interest of the entertaining letter-press.

ARTISTIC TABLEAUX, by Josephine Pollard (White, Stokes & Allen), also has illustrations by Walter Satterlee, which are sketchy, but sufficient for the purpose intended. It is a practical little guide for amateurs—just what has long been needed.

WALL STREET IN HISTORY, by Martha J. Lamb, published by Funk & Wagnalls, is a handsomely printed volume—from the Burr press—which certainly no New Yorker should fail to read. Its interest, however, will by no means be confined to New Yorkers, for, we need hardly observe, the history of the lower end of Manhattan Island is an important part of the Revolutionary history of the United States. Of Mrs. Lamb's qualifications for her task, it is unnecessary to say more than that her services as our local historian are not estimated too highly, and that they will be remembered and appreciated long after this generation has passed away. The illustrations of the book are numerous and interesting. They are not always well executed.

SPANISH AND FRENCH PAINTERS, by Gerard W. Smith, completes the series of brief histories of painting in the "Illustrated Hand-Books of Art Education," published by Scribner & Welford. They include an account of painting in Egypt, and the classic works of ancient Greece; the Renaissance and various schools of art in Italy; the schools of Spain and France; the early Flemish, the early German, Dutch and later Flemish schools; a series on painting in England from the fifteenth century to the present time, with an excellent chapter on American art by S. R. Koehler. "Should a treatise on modern artists be added to the series," the publishers say, in a prefatory notice, "it must include an account of the now celebrated painters of Russia, Hungary, Austria and Scandinavia." Such a volume is needed.

IT IS not too much to say that the illustrations of LADY CLARE in the beautifully bound and faultlessly printed little volume sent us by the publishers, Porter & Coates, are more valuable than the poem itself, albeit by the English poet-laureate. With the exception of one charming plate, drawn by F. S. Church, and cut on the wood by Lauderbach, the figure pieces are by Alfred Fredericks—all very pleasing. The other illustrations are the careful work of Granville Perkins, Frederic B. Schell, Edmund H. Garrett and Harry Fenn.

"FROM GREENLAND'S ICY MOUNTAINS," giving that popular hymn more profusely and better illustrated than ever before, is a companion volume, issued by the same publishers. The drawings, by Frederic B. Schell, are engraved in first-class style.